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BRUSH AND PENCIL

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PHILADELPHIA ART EXHIBITION

The seventieth annual exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, which opened January 14th and will continue until February 23d, surpasses in extent and general excellence all its predecessors. The high standard observable in the display is due to the judicious efforts of Harrison S. Morris, managing director of the academy, in securing the exhibits, and to the fact that juries, composed of competent men from Paris, London, New York, Boston, and Philadelphia, were chosen to pass on the works submitted.

The academy is one of the oldest and best institutions of the kind in America, and its fine traditions are intimately connected with the development of American art. This prestige, too, has probably had its influence in determining artists to send their best productions to its galleries. Be this as it may, there is scarcely an artist of any prominence in this country who is not represented in the present exhibition. The display is not inter-

national, as was that of the Pittsburg Institute, recently held, but it is certainly a better and fuller exemplification of what contemporary American artists are doing in painting and sculpture.

The catalogue contains no less than nine hundred and sixty exhibits, of which more than half are paintings in oil, the rest being water-colors, pastels, miniatures, black-and-white drawings, and sculpture. The pictures and sculpture have been gathered from the most diverse sources, and attest the zeal of the manager of the



AUTUMN
By Robert Reid

academy in providing an exhibition worthy of the institution. Eleven of the paintings shown were brought from Paris. Many of the choice contributions came from the exhibitions recently held in Chicago, St. Louis, and Pittsburg. Still others are from the New



LAMPLIGHT
By F. C. Penfold

York Society's display last spring, or from the New York Water Color Exhibition last fall. An unusual percentage of the gross number of exhibits, however, are of new work never before shown, and this in an exhibition of such extent is an eminently acceptable feature.

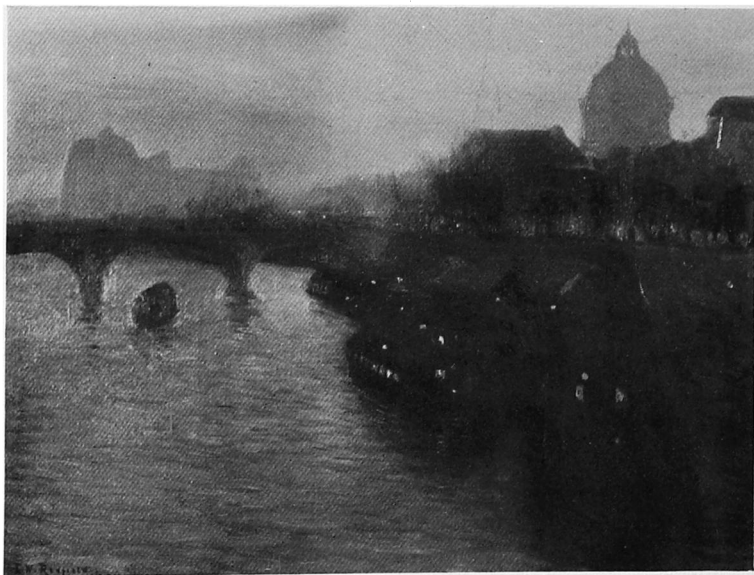
The essentially character of the exhibition is vouched for by the fact that probably not more than a dozen or so European artists are listed in the catalogue. There are in all only thirty-seven artists giving even Paris addresses. Of the remainder, eighty-seven are Philadelphians, thirty-four are Boston artists, and thirteen are permanent residents of New York. The number of artists exhib-

biting residing in Washington, Baltimore, Chicago, and other Western and New England cities, is seventy-five. Only ten of the exhibitors are English artists or artists claiming English homes. Sweden, Holland, and Japan have one representative each.

It would be difficult, therefore, to get an exhibition more typically American than that of the academy this year. The personnel of its



SUMMER CLOUDS
By Charles H. Davis



THE SEINE AT PARIS
By Edward W. Redfield



BABY ARISES
By Mary Cassatt

by the academy's medals is considered second to that conferred by no other institution in the country. Hence, probably, the percentage of new work of the highest order in its galleries.

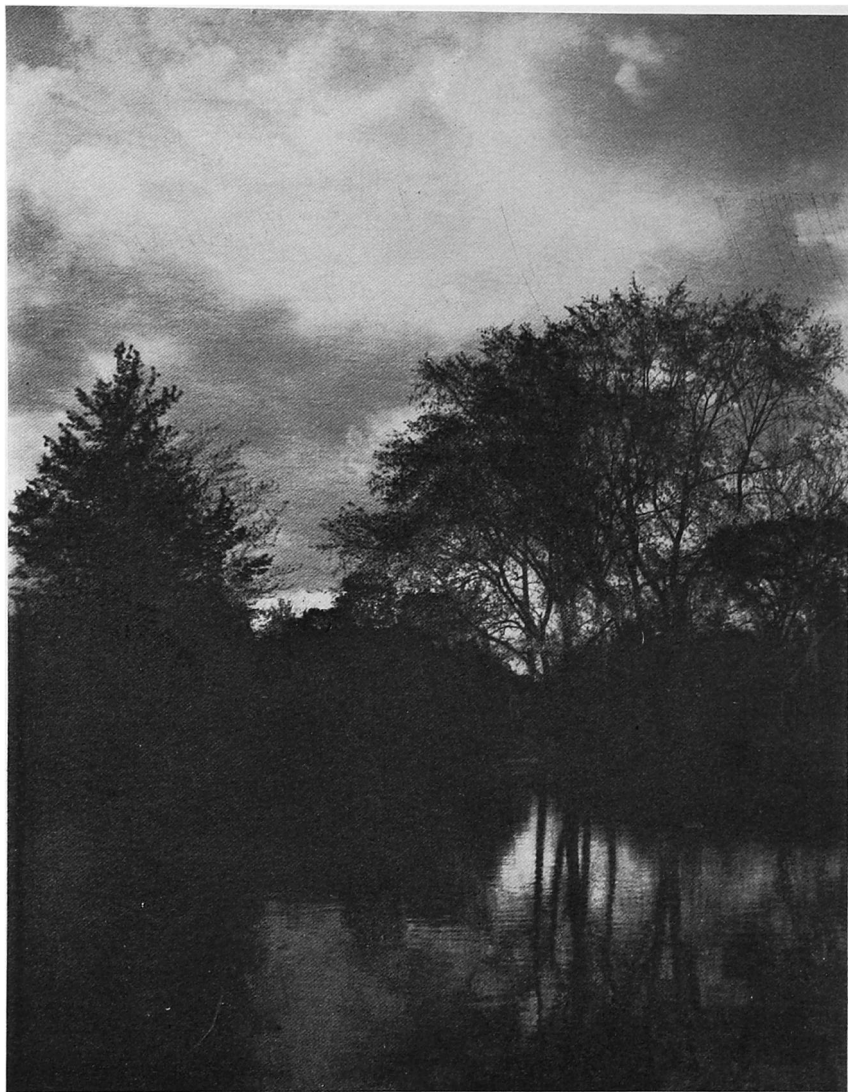
The jury of selection and the hanging committee for the present exhibition may be of interest to the reader. The jury of selection for painting consisted of Edward W. Redfield, chairman, Thomas Eakins, Robert W. Vonnoh, Charles E. Dana, Henry McCarter, William M. Chase, George De Forrest Brush, Rob-

list, moreover, is the more significant when it is taken into consideration that the academy's high standing is recognized abroad, and its requests for contributions from the Old World would be generally respected and complied with were they made.

The management of the academy would doubtless be loath to adopt a policy of exclusion as regards foreign productions, but it does tacitly favor home artists, and it prefers to have its exhibitions dominated, as is the case this year, by home work. The prizes offered by the institution are not so valuable as to be a great inducement to the artists, but the honor conferred



CHRIST AMONG THE DOCTORS
By H. O. Tanner



THE HEAVENS ARE TELLING
By Herbert Arthur Hess



ARTISTIC PHOTOGRAPHY
Plate Seven

ert Reid, Louis Paul Dessar, Edmund C. Tarbell, Wilton Lockwood, and Howard Gardiner Cushing; for sculpture, Charles Grafly, George Gray Barnard, and C. E. Dallin. The members of the hanging committee were Edward W. Redfield, William M. Chase, and Robert W. Vonnoh.

The first impression one received on entering the galleries—and the same was true at the Pittsburg exhibition—is one of disappoint-



DAY LILIES
By Robert Reid

ment that portraiture should so largely predominate in the canvases. The place of honor in the exhibition is given to Sargent's portrait of General Ian Hamilton, and in all the rooms portraits are so numerous as in a sense to overshadow the rest of the pictures. Many of these are professedly portraits, and others are portraits in the guise of studies or arrangements.

That much of the finest technique and best color-work is exhibited in these portrait pictures, one is forced to admit. Comparatively few people, however, are striking enough, or winsome enough, to be of general interest in an exhibition, and the spectator's thought is



THE NEW LIFE
By F. Edwin Elwell

ter-length profile portrait of General Hamilton naturally commands notice in its place of honor, but one feels that despite the brilliant technique displayed by the artist, and the pathetic force of the gaunt, sickly subject, the painting is inferior to some other portraits in the exhibition. Zorn's portrait of Halsey Ives has a pictorial strength, and Thomas Eakins's portrait of Louis Kenton has a simplicity and vigor one misses in the Hamilton portrait. One prefers Sargent's full-face portrait of the same subject to the profile on exhibition.

Eakin's portrait of Mr. Kenton is a masterpiece of correct portraiture, devoid of all flattery, but instinct with the strong individuality of the subject. It betrays intimate acquaintance and close study. It is a pictorial expression of character which could only result from the closest communion between painter and subject. Zorn's work, too, is artistic and sympathetic, broadly treated and

transferred from the performance to the performer, to whose cleverness or lack of cleverness attention is directed. The average attendant at an exhibition welcomes a picture in the contemplation of which he can forget the artist, and in whose charms he can revel forgetful of criticism or eulogy. From this standpoint the minority of the exhibits at the academy—the *genre* pictures, landscapes, and seascapes—is admittedly the most attractive part of the display.

Extended notice can be given of no one picture. Sargent's three-quarter

unusually good in its tones. To many, the Ives portrait will seem a better piece of work than Zorn's much vaunted pictures of Mr. and Mrs. Cleveland.

J. J. Shannon's portrait of Mrs. Shannon, transferred from Pittsburg to Philadelphia, is another of the pictures in which one finds disappointment. Its theatricality is too self-assertive, both in pose and coloring, to be thoroughly pleasing, and despite many fine qualities, one feels that the picture would be immeasurably improved were it simpler and more natural in its treatment. Cecilia Beaux, too, seems to be unfortunate in her exhibits this year. In former years her work carried off the Temple gold medal and the gold medal of the Academy, and won for her the Mary Smith prize four times. Her portrait of



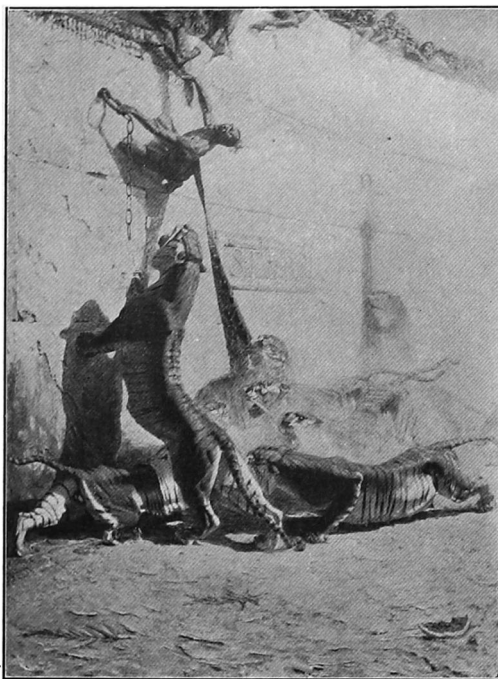
GIRL WITH MIRROR
By Edmund C. Tarbell



IN THE BOUDOIR
By Fred Dana Marsh

Mrs. Park, exhibited this year, however, while showing good draughtsmanship and pleasing detail, is sadly lacking in the elements of personality, and must be ranked much below the usual standard of the artist. Her portrait of a child in a red blouse is more pleasing and more thoroughly characteristic.

The two canvases shown by Robert Henri, "The Green Cape" and a "Young Woman in an Old-fashioned Dress," are two of the best



TO THE TIGERS
By F. V. Du Mond

things that Mr. Henri has exhibited. They are, however, not new, both having been exhibited in former exhibitions. They display a better technique and a surer touch than his "Café Terrace," a garden group that is too vague and indeterminate to bear the stamp of excellence. Robert Vonnoh's canvases are all good, but are all lacking in the characteristics that would make them in any sense remarkable. Perhaps the best of the lot is a portrait of himself, painted by the artist in accordance with the custom of the National Academy on his admission into that body. The

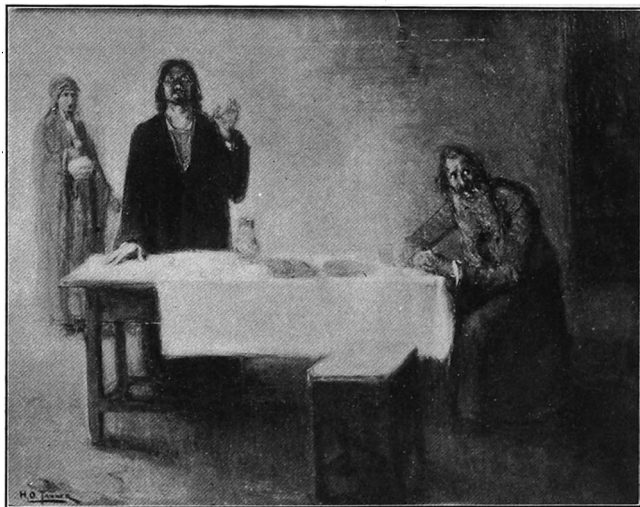
likeness is exceptionally good, as is also that of Mrs. Vonnoh (Bessie Potter), also on exhibition. Association lends to both these pictures much of their interest.

Of the remaining portraits, one may mention, as worthy of special note, Mr. Eakins's "Archæologist" and "Antiquated Music," the former being a likeness of Professor Stewart Culin and the latter of Mrs. Frismuth, John Lambert's portrait of Mrs. Mercer, Albert Rosenthal's portraits of George C. Pierie and Mrs. F., and J. McLure Hamilton's portraits of D. Ceval Thompson and Cosmo Monkhouse. Mr. Eakins's two canvases are especially fine pieces of work, but are not equal to his portrait of Mr. Kenton, referred to above. Mr. Rosenthal's Pierie canvas is likewise an excellent likeness, while the Hamilton portraits, just mentioned, though delicate in treatment, are decidedly less interesting and effective than his large pastel, the "Old Welsh Woman."

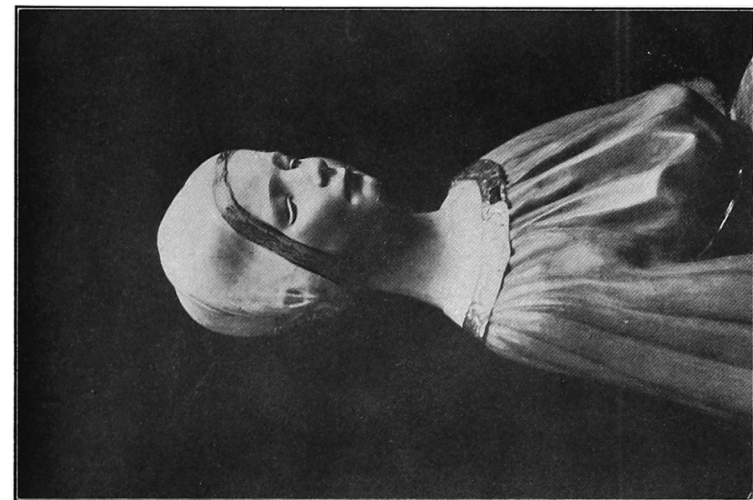
One should also mention William M. Chase's fine portrait of his pupil, Miss Mary Shepherd Lukens, which bears the title "Lady with a Rose," and the contributions of J. W. Alexander, who alone is accorded the privilege of hanging his pictures in a group, his eleven paintings adorning the north transept, and making one of the best displays in the exhibition. Three of these are from Paris, the best known, though not the most attractive one, being his portrait of Rodin. With the grace and beauty of Mr. Alexander's young women, the public is familiar, and his contributions of this year are fully up to the exhibits of former occasions in point of daintiness and delicacy. Perhaps the most charming of the painter's canvases at the Academy this year is his beautiful "Portrait of a Little Girl."

In general terms, it may be said that the work of the less known portraitists shows a decided improvement over last year. Miss Mary F. R. Clay, Miss Mary Smyth Perkins, Miss Elizabeth L. Bloomfield, Miss Ellen W. Ahrens, Miss Alice Mumford, and Meyer Dantzig all show canvases far above the average in merit and full of promise for future achievements.

A larger percentage of the landscapes and seascapes than of the portraits have been seen on former occasions, and have already been commented on in BRUSH AND PENCIL. Ben Foster's prize landscape, "Misty Moonlight Night," and Sergeant Kendall's beautiful picture,



"AND HE VANISHED OUT OF THEIR SIGHT"
By H. O. Tanner



A FLORENTINE GIRL
By H. Christian Andersen



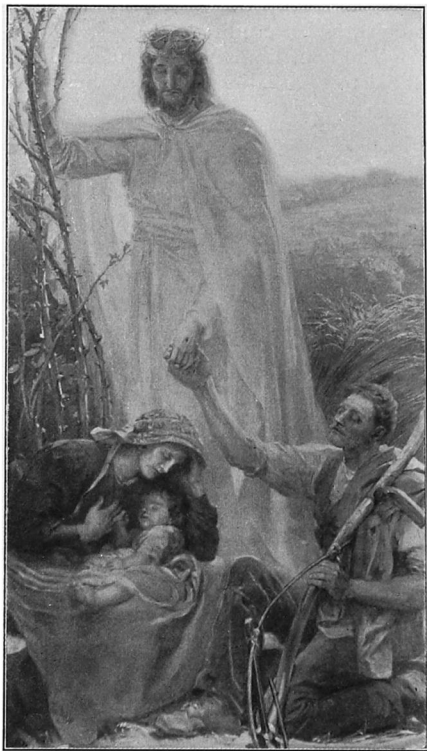
HELENE AND ROS
By Carl Newman

"The End of Day," which won the third prize at the Carnegie Institute, were brought from Pittsburg, and have been described and reproduced in this magazine. The entire group of Alexander Harrison's marines were brought from Chicago, as was also Du Mond's theatrical nightmare, "To the Tigers," and many another canvas by Childe Hassam, Walter McEwen, Gari Melchers, Charles H. Davis, and other well-known artists. At the time of the Chicago exhibition these pictures were all discussed in BRUSH AND PENCIL, and it would be a needless repetition to give them more than a passing notice here.

Suffice it to say that of the men named, the work of Charles H. Davis stands out conspicuously in the Academy's galleries, as it did in those of the Chicago Art Institute, as among the finest examples of landscapes in the display. His four canvases exhibited here are admittedly works of the highest order, and are notable for their frank, simple treatment, their fine natural coloring, and their exceptional atmospheric effects. His "Summer Clouds" especially is a masterly rendering of a difficult theme—simply a stretch of uninviting plain beneath a broad expanse of sky, with little to hold one's interest save the wonderful natural effects produced by the artist's brush.

Comparable with this, perhaps, is "The Hillside," by Harry Vander Weyden, which is also notable for its simplicity and for its majestic cloud forms. This picture comes from Paris, where its remarkable qualities won for its painter a bronze medal.

Henry O. Tanner has several canvases of very unequal merit, the



"I WILL GIVE YOU REST"

By Anna Lea Merritt

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best of which, probably, is "Christ Among the Doctors," in which he has broken away from traditions, and made the youthful Christ a typical Jewish lad. This picture, however, lacks Tanner's best color effects, and is inferior in this regard to his "Departure into Egypt." His "Mary" is too severe to be pleasing, and his "He Vanished Out of Their Sight" is devotional and dramatic, but suggestive of crudity.

The contributions of John La Farge and Winslow Homer are not equal to the earlier efforts of these painters, though Homer's "Signal



MR. CHAMPLIN'S PASTURE LOT
By Henry W. Ranger.

of Distress" is full of force and action. Colin Campbell Cooper and Mrs. Emma Lampert Cooper send five canvases of more than ordinary merit. Mr. Chase's three landscapes also disclose fine qualities, as do H. H. La Thangue's "Cutting the Bracken," and Edward Redfield's "A Night Scene on the Seine at Paris," both of which come from the Paris Exposition, and H. W. Ranger's half-dozen canvases, all of which show a leaning toward the Barbizon school.

Of the other landscape artists represented in the exhibition, the best known are Alden J. Weir, Charles H. Woodbury, Ross Turner, Twatchman, Edward F. Rook, Austin Needham, Leonard Ochtman, Joseph Jefferson, Birge Harrison, R. Swain Gifford, Bruce Crane, William M. Coffin, Charles Warren Eaton, and Dwight Blaney.

The contributions of these artists are varied in character, and are in every sense eminently creditable.

The display of black-and-white work is the best shown at the Academy for many years, while the exhibition of water-colors is correspondingly inferior. Among the exhibitors of black-and-white drawings Alice Barber Stephens sends four, Charlotte Harding three, Violet Oakley five, and Jessie Wilcox Smith eight—examples of



DUTCH FISHER FOLK
By Antoinette De Forest Parsons

recent work, all of which are characteristic and of high excellence. The work of the other contributors is equally good, though naturally the black-and-white display commands less attention and evokes less praise than the oils. The page designs of Henry McCarter and the calendars of Kay Womrath are worthy of mention for their decorative effects. The miniaturists, who are well represented, have also a commendable exhibition.

A word only can be said of the exhibition of sculpture. The display comprises fifty-seven exhibits, many of them of more than ordinary merit. The best are Laessle's strong bust of an East



GENERAL IAN HAMILTON
By John S. Sargent

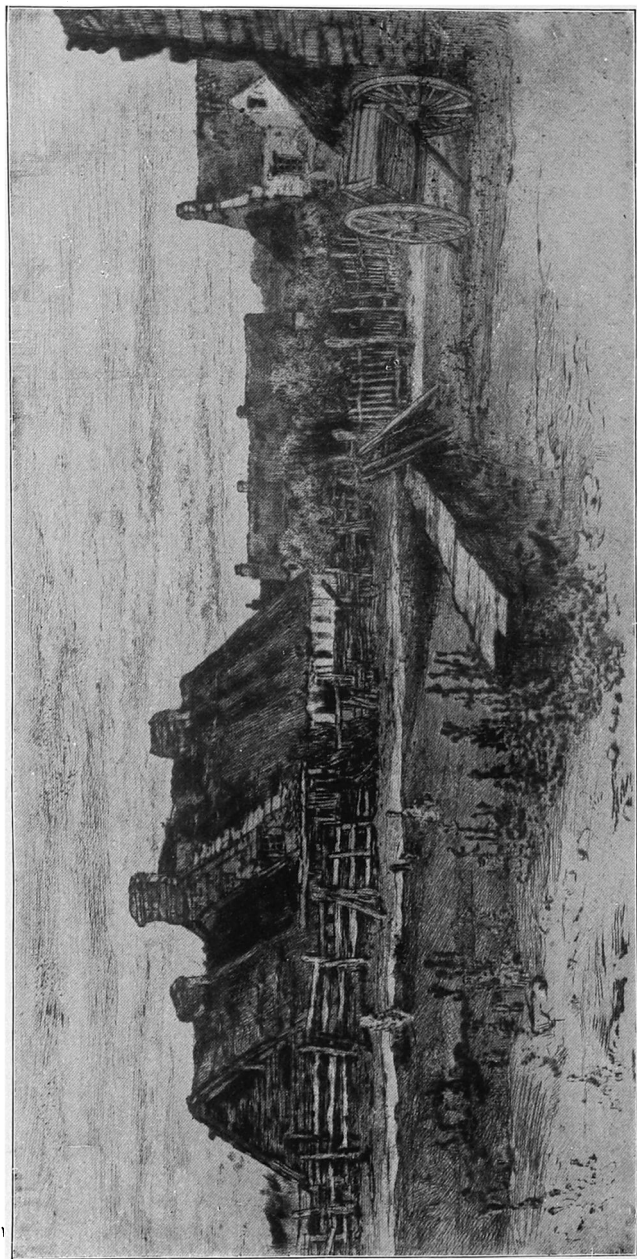
Miss A. M. Archambault, Helen Josephine Baker, Mary W. Bonsali, Ralph I. Boyer, Susan H. Bradley, Hugh H. Breckenridge, John Bright, John Conner, J. Frank Copeland, Charles E. Dana, Nicola D'Ascenzo, who shows a fine little landscape, Elinor Earle, Marie Houghton, May Haydock, Lucille Hinckle, David Wilson Jordan, Maria Kirk, Frank Le Brun Kirkpatrick, Elsa Koring, Anita Le Roy, Marguerite Lippincott, Ellen Macauley, William W. MacIntosh, James Magee, Charles F. Marple, J. Edward Mason, Henry C. Mercer, Thornton Oakley, Amy Otis, Caroline Peart, Adam Pietz, Fred

Indian boy, two figures by Daniel Chester French for the Hunt Memorial, and a bronze bust of Benjamin B. Comegys by Alexander Stirling Calder.

As might naturally be expected, the exhibition draws its largest contingent from the local artists. Of the eighty-seven Philadelphia contributors, several have been specifically mentioned and the rest can only be referred to. The best known of these are: Rachel Alsop,



OLD WELSH WOMAN
By J. McLure Hamilton



GRANDE CHAUMIERE
By Felix Buhot
Courtesy of Albert Roullier



L. Pitts, George Walter Dawson, Margaret Redmond, Lillian R. Reed, Harriet Sartain, Katharine M. Schmidt, W. Elmer Schofield, Henrietta Shrewsbury, Emily Drayton Taylor, Frank Walter Taylor, Margaretta Taylor, Fanny Tewksbury, Elizabeth Thomas, Paul K. M. Thomas, Frederick Vogt, Adele M. Von Helmbold, Agnes Watson, and Elizabeth Watson.

Apart from any consideration of individual artists, the exhibition has a special significance. It is a witness of the gradual but pronounced improvement of American art, and is therefore prophetic of



GOING HOME
By Belle Haven

the exalted rank native artists as a class will ultimately enjoy. At all times there will be painters and sculptors whose productions will command public attention by their unusual merit, men whom art critics will love to compare with the geniuses of the Old World. But these men, after all, are the exceptions. The average excellence of the minor performers is a matter of greater import to our national art.

It is flattering to our pride that the world should recognize the abilities of Sargent, Chase, Alexander, Whistler, Harrison, and men of equal note. But the promise of men of less world-wide fame is even more a cause for congratulation. It rests with them to perpetuate the art their predecessors have established. Exhibitions like that of the Academy of the Fine Arts clearly demonstrate that there

are now American artists whose names are comparatively unfamiliar to the public who are doing work in no sense inferior to that of certain European artists whose names are household words. The Academy's list of exhibitors this year is rich in names of this class, and too much emphasis cannot be laid on the high standard of the work of the native artists who as yet have attained little more than a local reputation.

MELVILLE E. WRIGHT.



PORTRAIT OF MRS. J. J. SHANNON
By J. J. Shannon